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Baritone Songs

FIRST SERIES.



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Ah ! wert thou but mine own, love,	Pierson
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Angel, The,	Rubinstein	Last rose of summer,	Moore	Still as the night,	Conover
Bonnie Earl of Moray,	Scottish	List to the convent bells,	Blackley	Sweet babe, a golden cradle,	Old
Fly away, birdling,	Abt	My love is like,	Scottish	Tell us, O tell us,	Irish
I heard a voice,	Glover	Maying,	Smith	The rowan tree,	Glover
I know a bank,	Horn	O wert thou in the cauld,	Mendelssohn	Turn ye to me,	Nairne
Juanita,	Mrs. Norton	Orpheus with his lute,	Bishop	Wanderer's night song,	Traditional
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Do you remember?	Compagn	Life's dream is o'er,	Ascher	Still as the night,	Old
Eerie duet, The,	Braham	Miserere Scene (Il Trevatore),	Verdi	Through valley, through forest,	Escapad
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How beautiful is night!	Richards	Singing lesson, The,	Floravanti	When I know that thou art near,	Abt
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Could a man be secure?	Goodwin	Flow on, thou shining,	Stepenson	Serenade,	Schubert
Dicky-bird and the owl, The,	Sullivan	Haste, my Nanette,	Trevers	Watchman, what of the night?	Stagford
Excelsior!	Balfy	Larboard watch,	Williams	Wee cooper o' Fife,	Moyle
		Love and war,	Cooke		

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Auld House,	Nairne	Ilka blade o' grass,	Baillantine	Robin Adair,	Old
Auld Lang Syne,	Burns	Jeannie's black o'e,	Macneill	Scotland yet!	M'Leod
Auld Scotch Banns,	Leeson	Jeannie's dream,	Blackley	Scottish blue bells,	Barker
Battle of Stirling,	Chalmers	Jeannie, the flower,	Smith	Scottish emigrant's farewell,	Hume
Blue bonnets over the border,	Scott	Lock o' Hazeldean,	Scott	Standard on the braces o' Mar,	Dewar
Banks o' Loch Lomond,	Traditional	Laird o' Cockpen,	Burns	The lea rig,	Rid
Bonnie lass o' Ballochmyle,	Jackson	Lochnagar,	Nairne	There grows a bonnie brier,	Traditional
Bonnie Mary of Argyle,	Nelson	Macgregor's gathering,	Byrne	Turn ye to me,	Wilton
Bonnie Scotland, I adore thee,	Blamphin	March of Cameron men,	Lee	We'd better bide a wee,	Claribel
Callie herring,	Burns	Mary Morrison,	Campbell	Wee cooper o' Fife,	Grieve
Callie o'u,	Gow	My heart is sair,	Burns	Will ye no come back again?	Nairne
Cam' ye by Athol?	Gray	O for the bloom,	Glover	Wi' a hundred pipers,	Nairne
Camin' thro' the rye,	Nell Gow	Of a' the airts,	Burns	Ye banks and braes,	Burns
		O my love is like,	Burns		

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To Anthea.

Words by HERRICK.

Music by J. L. HATTON.

Allegro.

f

VOICE.

Key Eb.

PIANO.

f

: | :s l :t l d' :s - t :l s :f m :f l r :-.d }
 Bid me to live, and I will live Thy Pro-test-ant to

d : - | :m s :-.f m :d s :-.f m :m f :s l l :s.f }
 be; Or bid me love, and I will give A lov-ing heart to

m : - | s :se l :m l f :-.l l :m l f :l l :l t :d' }
 thee. — A heart as soft, a heart as kind, A heart as sound and

d' : - | t :l s :-.s s :s t :l s :f m :f l r :-.d }
 free — As in the whole world thou can'st find, That heart I'll give to

dim.

thee. Bid

cresc. *dim.*

that heart stay, and it will stay To hon-our thy de - cree; Or

cresc. *f* *dim.*

bid it lan-guish quite a-way, And't shall do so for thee. Bid

f. Ab. *sempre p*

me to weep, and I will weep, While I have eyes to see: And

cresc.

hav - ing none, yet I will keep A heart to weep for thee. Bid

se :f | m :.l | se :f | m :m | m :m.r | r :d.t | d :. | :d
 me des - pair, and I'll des - pair, Un - der that Cy - press tree: Or

Musical score for "The Death of King Richard" by Thomas Arne. The score is in B-flat major (two flats) and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "bid me die, and I will dare E'en Death, to die for". The piano part includes a *cresc.* marking. The score is presented in a single system with three staves.

f. Eb. *cresc.*
 thee. Thou art, my life, my love, my heart, The
sempre f
cresc. e molto

ve - ry eyes of me, And hast com - mand of

con passione

[illegible]

If doughty Deeds my Lady please.

Words by GRAHAM OF GARTMORE.

Music by ARTHUR S. SULLIVAN.

Allegro con energia.

PIANO.



Key Eb. || : | :s₁ d :m | s :s₁ d :m | s :s₁ }

1. If dough-ty deeds my la - dy please, Right
2. But if fond love thy heart can gain, I

p

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction, marked *p* (piano).

d :m | s :d₁ d₁ :— | t :t l :— | l l :f :r }

soon I'll mount my steed; And strong his arm, and
nev - er broke a vow; No mai - den lays her

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment remains consistent.

s :— | s | s :m d :r | ma :r | d s :— | :s₁ }

fast his seat That bears from me :r | d s :— | :s₁ }

skaith to me, I nev - er lov'd the but meed. I'll
For

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment remains consistent.

d :m | s :s₁ d :m | s :s₁ d :— | m | s :d₁ d₁ :— | m :— | r }

wear thy col - ours in my cap Thy pic - ture at my heart; And
you a - lone I ride the ring, For you I wear the blue; For

p

Bb. t.

The fourth system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment remains consistent, marked *p* (piano). The system ends with a key signature change to B-flat major, indicated by 'Bb. t.'

cresc. *rit.* *f. Eb.* *a tempo*
p
 d :r. m t, :t, | d :t, d r :d. r | m :f r :l. t, | d s :— | :s }
 he that bends not to thine eye Shall rue it to his smart! } Then
 you a - lone I strive to sing, O tell me how to woo! }

cresc. *colla voce*

s :— m d :— r | d :— t, t, :s | s :m d :— r | d :t, | :t, | d :r | m :f }
 tell me how to woo thee, love, O tell me how to woo thee! For thy dear sake, no

p a tempo

s :l t :d' | d :— d l :f | f :m | :r | d :d' t :se }
 care I'll take Tho' ne'er an-o - ther trow me, For thy dear sake no

cresc. *f*

D. S. for 2nd verse. *Last time.*
 se :l | s :f | m :— f | s :l | r :— | :— | d :— | :— | d' :— t :— | d' :— | :— }
 care I'll take Tho' ne'er an-o - ther trow me. trow me.

ff *ff*

ff

Rock'd in the Cradle of the Deep.

Words by Mrs WILLARD.

Andante tranquillo.

Music by J. P. KNIGHT.
Arranged by ALFRED MOFFAT.

PIANO. *p con espress.* *poco ritard.*

Key G. *1. Rock'd in the cra-dle of the deep, I lay me down in peace to*
such the trust that still were mine, Tho' stor-my winds sweep o'er the

d : - : s, s, : s, fe, s, d r m : - re : m t
sleep. Se - cure; I rest up - on the wave, For Thou, O
brine; Or tho' the tem-pest's fie-ry breath Rous'd me from

cresc. *D.t.*

f *poco ritard.* *f.G.* *p*
d'it, l m f : - m l m : - : m m : - m re m f, m
Lord, hast power to save. I know Thou wilt not slight my
sleep to wreck and death, In O - cean cave still safe with

f *poco ritard.* *p*

p poco cresc.

r :- | : r | r :- r | de r : m , r | d :- | : . s | s :- . s | fe | s | d r }

call, For Thou dost mark the spar-rows fall, } And calm and peaceful is my
Thee, The germ of im-mor-tal-i-ty, }

p *pp poco cresc.*

con espress. *pp*

m :- | s : | s | : s | s | s | f : m r | m :- | : . s | s :- . s | fe | s | d r }

sleep,— Rock'd in the cra-dle of the deep; And calm and peaceful is my

colla voce *pp poco cresc.*

ritard. *1st Verse.*

m :- | s : | s | : s | s | fe | s | : l | s | d :- | : ||

sleep,— Rock'd in the cra-dle of the deep.

ritard. *p a tempo*

2nd Verse.

2. And d :- | : | : | : ||

deep.

poco ritard.

A Son of the Desert am I.

JOHN P. WILSON.

WALTER A. PHILLIPS.

Allegro.

PIANO. *ff*

RECIT. **Allegretto.**

Lahis C.
Key Eb.

p *mf*

A son of the de-sert am I. The

i - ron-clad hoofs of my horse spurn the sand. The

wide spread-ing de-sert is peace - ful and grand; My

accel. *ff ad lib.*

|| 1 :se .se |s :fe .fe | f :m .re |m : .m | 1 :l .l |l .l :- }
 good lance at rest, at my side hangs my brand, My brave A - rab comrades

f *colla voce* *f*

ad lib.

|| 1 .se :l .t |m : : : : :m .m }
 come at my command. For a

C.t.m.l. *Tempo di marcia.*

|| 1 :s .f |m .r :d .r |m :- :m .s || d' :t .l |s :fe .s }
 son of the de - sert am I. None so daunt - less and free on -

p *colla voce* *p*

|| t :l .la |s :fe .s |r' :t .l |s .l :- .f |m :- |s .s }
 land or on sea, For a son of the de - sert am I. None so

|| d' :de .de |r' :r' |ma' :r' .d' |s :fe .s | 1 :se .l |t .s :- .r' |d' :- : ||
 daunt - less and free on land or on sea, For a son of the de - sert am I.

RECIT.
s.d.f. Eb. Lah is C. {_d₁}
I

Allegro.
f

{ l : l . t . l d : r . m | f : m . r e | m : . m | m : r e . m | s : f . r }
scoff at the Sy - ba-rites' ease so se-cure, Lux - u - ri - ous life I could

accel.
{ t . m : - r l d : . m | d . t : l . s e | l . m : s . f | m . r : d . r | m : . m }
nev-er en-dure. 'Tis free-dom I love though the world be ob-scure, The

colla voce

Grandioso. C. t.m.l.

{ m . m : - m | m . m : - m | m : r . r e | m : m . m | l : l . t . l d . d : - r | m : - | - . m . s . s }
deserts wild grandeur a - lone can al-lure; For a son of the desert am I. None so

Tempo di marcia.

{ d' : t . l | s : f e . s | t : l . l a | s : f e . s | r' : t . l | s . l : - f }
daunt - less and free on land or on sea, For a son of the de-sert am

p

I. — None so dauntless and free on land or on sea, For a

Andante. s.d.f. Eb.
son of the desert am I. stacc. e piano And I
col basso

know that Zulica awaits in her tent, The

fair est in all the sun-kissed Orient; Whose

form has the grace of the palm heaven-sent, She will

Wel - come her love - when the storm - cloud is spent.

Allegretto. *rall.*

For a son of the de-sert am I. For a son of the de-sert am

Tempo di marcia.

I. None so daunt - less and free on land or on sea, For a

son of the de-sert am I. None so daunt - less and free on

land or on sea, For a son of the de-sert am I.

Ah! Wert Thou but mine own.

Music by H. HUGO PIERSON.

Andantino patetico.

PIANO. *p*

Key G. *marc. il Basso*

s, i, l, t, d, r | m : s : - d | t, : - d : t, l, | s, : - : | s, i, l, t, d, r

1. Ah, wert thou but mine own, love, How deep my joy would be! How fond were my ca-

2. Ah, wert thou but mine own, love, How sweet this world would be! Then all my soul's de-

m : s : - m | r : - d, t, r, d, l, | s, : - : | s, m : - d : t, d | f : - r : de r

ress, love, How dear thy peace to me; From all the storms of life se-cure, With

sire, love, Were still to gaze on thee; Nor wealth, nor fame, one charm can prove, If

fz

s, f : m : r : d, ta, l, | : r : m : f | s, s, i, l, t, d, de | m : r : - d

thee my bliss were ev - er sure, From all the storms of life se-cure, With thee my

thou but smile, my on - ly love, Nor wealth, nor fame, one charm can prove, If thou, if

sfz

rallén.

t, l, : s, i, f : m : f, r | d : - : ||

bliss, my bliss were ev - er sure!

thou but smile, my on - ly love!

rallén. *a tempo* *dolce marc.* *fz*

The Arrow and the Song.

Words by LONGFELLOW.

Music by M. W. BALFE.

Molto moderato.

Molto moderato.

PIANO.

p *cresc.* *dim.*

Key of G. 2/4

pp

I shot an ar - row in - to the air It fell to earth, I

The image shows a page from a musical score for 'The Bird Song' by Robert Schumann. The score is written for voice and piano. The vocal line is in G major and 4/4 time. The lyrics are: 'know not where, For so swift-ly it flew, the sight could not'. The piano accompaniment features a series of chords and single notes, with dynamic markings such as 'cresc.', 'f', and 'pp'.

Musical score for "The Flight of the Dove" by J. S. Goss. The score is in 2/4 time, key of D major (indicated by two sharps: F# and C#). It features a vocal line and a piano accompaniment.

Vocal Line: The lyrics are "fol-low it, The sight could not fol-low it in its flight." The melody is simple and lyrical, with a final measure ending on a whole note.

Piano Accompaniment: The piano part consists of chords and single notes. It includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo) above the vocal line, and *cresc.* and *dim.* below the piano line. A piano (*p*) marking is also present.

Musical score for the song "I breath'd a song". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a prominent bass line with many beamed eighth notes. The lyrics "I breath'd a song" are written below the vocal line.

B \flat .

And the song from be - gin - ning to end I found a - gain in the heart of a friend,

And the song from be - gin - ning to end I found a - gain in the

pp *f* *dim.*

heart of a friend, I found a - gain, I found a - gain, I found a - gain in the

cresc. *cresc. riten.* *p* *cresc.* *cresc. riten.*

heart of a friend.

ff *ff a tempo*

dim. *p* *pp* *ppp*

Rage, Thou angry Storm.

Words by GEORGE LINLEY.

Music by Sir JULIUS BENEDICT.

Allegro con brio.

PIANO. *ff*

fz *cresc.* *cresc.* *f* *p cresc.*

f *cresc.*

Key Bb. : | r : f r | t₁ : - t₁ | t₁ t₁ : d r | se₁ : | : |

I love this fierce and e-le-mental strife!

: | : | : | : | t₁ | t₁ . m₁ : . m₁ m₁ | m r : d . t₁ }

What mu-sic in the loud-ly peal-ing

4. Gb.

thun - der!

That, which a-

ff

Db.t.

se:t, m .r :d .t, d : : l r f .f :m .r se .se :t .l l :m : :

wakens fear in fee-ble hearts, But gives un-to my rest-less mind new plea-sure.

ff *p*

Moderato.

f *cresc.* *assai* *trem.*

p *pp*

§

m : - „l se „t :m l : - „d }

Rage, thou an - gry storm! Rage, thou

Flash, ye light - nings pale! Flash, ye

fz

an - gry storm! Dark - ly roll, ye thun - ders of the night! Pour your
light - nings pale! Play a - round this deep and sa - cred gloom. Winds! that

ven - geanced down! Pour your ven - geanced down! To my soul your
hoarse - ly wail, Winds! that hoarse - ly wail, Be your breath the

Bb. t.m.l.
fu - ry yields de - light. Joy! Joy!
cold - ness of the tomb. Joy! Joy!

cresc. molto

naught may re - press my de - sires, Death and hate my lips have sworn. Joy!
who shall my wish - es re - strain? If one spark of va - lour shine? Joy!

Joy! dark - ness my bo - som in - spires, Fear and fate I laugh, I laugh to
Joy! thoughts that the vul - gar stain, Ne'er shall cloud this breast, this breast of

|| d : s₁ d : - m r . t₁ : d . l₁ s₁ . l₁ : s₁ . m₁ d₁ : - r₁ m₁ . f₁ : s₁ . l₁ |
 scorn. } Ride on, ride on, ye roll-ing thun-ders of the night! Your fu-ry yields un-
 mine. }

|| t₁ . d : r . m r : - s₁ : - m : - m : - m r d : t₁ d . l₁ |
 to my soul de - light. Joy! Joy! nought may re-press my de -

ff

|| s₁ : - s₁ . l₁ f₁ : - l₁ r : r r : s₁ m : - m : - |
 sires; Death and hate my lips have sworn, Joy! Joy!

|| m r d : d . t₁ . l₁ f : - f : f f . m . t₁ : r d . l₁ s₁ : l₁ s₁ f e s₁ m : - r d : |
 darkness my bosom in - spires, Fear and hate I laugh, I laugh to scorn.

ff *D.S.*

The Bell-Ringer.

Words by JOHN OXENFORD.

Music by W. VINCENT WALLACE.

Andante ma non troppo.

PIANO. *p*

dolce %

Key Eb. { : s₁ | 1. I

d : - .d | d : d | m : - r : l₁ , l₁ }

set the bell a - ring - ing, When the
set the bell a - toll - ing, When the
set the bell a - peal - ing, When in

decresc. *pp* *fz*

{ d : t₁ , l₁ | s₁ : r , m d : - : s₁ , s₁ d : - .d | d : d | m : - r : d₁ d₁ }

bride to the al - tar was led; And I lov'd to hear it swing - ing, So
bride to the churchyard was borne, And the dis - mal notes went roll - ing, To
sha - dow is bu - ried the day, And a wond' - rous spell is steal - ing, O'er the

p *p* *fz*

ṭ ḍ : ṛ : f̣ | ḷ : ṭ ḷ | ṣ : - : ṣ | ṛ : ḍ | f̣ : ṃ : - ṛ | ḍ : ḍ
 merri-ly o-ver my head; The chil-dren flung gay gar-lands round, While
 tell of a heart for-lorn; The wond-ring chil-dren stood a-ghost, As
 hearts of the grave and gay; The a-ged hear the fun'-ral chime, Of

p

f̣ : ṃ | ḷ : - ṣ | ṣ : - f̣ | ṃ : ṣ | ḍ' : ṭ ḷ | ṣ : ṃ | ḷ : ṣ f̣ | ṃ : ḍ
 I sent forth the jo-cund sound, Then ma-ny tears were shed, but yet The
 sa-ble mour-ners by them pass'd, "And she is gone so fair, so young," Thus
 slow-ly, sure-ly dy-ing time, The youth-ful hear a cheer-ing strain, That

pp

rall. un poco *In Tempo*

f̣ : ṃ ṛ | ḍ : ṭ ḷ | ṃ : ṃ | ḷ : - : ṣ : - : f̣ : - : ṃ : - : - :
 young lip smild while the cheek was wet. Ah! me,
 loud la-men-ted the i-ron tongue. Ah! me,
 tells them, day will re-vive a-gain. Ah! me,

cresc. *collo voce* *p*

ḍ : - | ta : - | ḷ : - : ṭ | ḍ' : ṭ ḷ | ṣ : ṃ | ḷ : ṣ f̣ | ṃ : ḍ
 ah! me, ah! me, a song of joy and hope, Was
 ah! me, ah! me, a song of pe-rish'd hope, Was
 ah! me, ah! me, a song of grief and hope, Is

mf *p*

1st & 2nd verses

p sotto voce

heard a - far as I pull'd my rope, as I pull'd my
 heard a - far as I pull'd my rope, as I pull'd my
 heard a - far as I pull my

p *pp* *dim.*

rope.
 rope.

2. I
 3. I

p *pp*

last verse *crese.* *a piacere* *molto rall.*

rope, A song of grief and hope Is heard a - far, as I

f

pull — my rope.

p colla voce *rall. e dim.* *pp*

The Death of Nelson.

Music by BRAHAM.

Words by S. J. ARNOLD.

Larghetto.

PIANO.

fp

fp

p

RECIT.

Key Bb.

Lah is G.

{ .l₁ : t₁ .d | m₁ : .m₁ | f₁ .m₁ : d .l₁ }

O'er Nelson's Tomb, with si-lent grief op-

{ se₁ : .se₁ | l₁ .t₁ : m₁ .m₁ | r .r : d .t₁ | d .l₁ : d .m | f .s₁ : | f₁ .l₁ : s₁ .r₁ }

press'd, Bri-tan-nia mourns her He-ro, now at rest: But those bright lau-rels ne'er shall fade with

{ m₁ : .m₁ | t₁ .m₁ : r .t₁ | d .l₁ : | l₁ .l₁ : se₁ .l₁ | m₁ : | : | : | : | : | : }

years, Whose leaves, whose leaves are water'd by a Nation's tears.

p

ARIA.

Allegro.

Trumpets. *ff* TUTTI. Trumpets. *ff* TUTTI.

Trumpets. *ff* TUTTI.

KeyG : m r | d : - d | d : s | d : - | : d | r : - m | f : m | r : - | : m , r }

1. 'Twas in Tra-fal-gar's bay We saw the Frenchmen lay, Each
2. And now the can-nons roar A - long, th'af-fright-ed shore, Our

|| r : m , d | t | : d , l | s | : | : m , r | d : - d | d : s | d : - | : d , d | r : - m | f : m }

heart was bound-ing then; We scor'd the foreign yoke, For our ships were British
Nel-son led the way, His ship the "Vic'try" named. Long be that "Vic'try"

|| r : - | : m , r | r : m , d | t | : d , l | s | : - | : s | f : m | r : d | t | : l | s | : s | }

Oak, And hearts of oak our men! Our Nel-son marked them on the wave, Three
famed, For Vic - try crowned the day! But dear-ly was that conquest bought, Too

s.d.f. B \flat . *L* is G.
dolente

At last the fa-tal wound, Which spread dismay a-round, The He-ro's breast, the—

f. Eb. 3

p ff p

*Bb.t. L is G.
a tempo marziale*

G.t.m.l.

d : m r : d d : l : : m l, d : t, l, se : m l, d t, l, se t, : m, r r d t, l, l, s,
 Hero's breast received; Heav'n fight on our side, The day's our own, he cried! Now long enough I've

s, : s, f : m r : d t, l, s, : s, f : m r : d t, l, s, : f, m : m r : d
 lived! In honour's cause my life was pass'd, In honour's cause I fall at last, For England, home and

d, t, : : s, s, f f : m, r t, d : : s, l, t, d : r m : d f :
 beauty, For Eng-land, home and beauty, Thus end-ing life as he be-gan,

d : m : r d : s, m : r : d s : s, l, r, d t, s, f f, m : s, l, : f : m
 Eng-land confess'd, that ev - 'ry man, That day had done his du-ty, That day had —

r : s : f m, d : : ||
 done his — du-ty!

Simon the Cellarer.

Music by J. L. HATTON.

Words by W. H. BELLAMY.

Allegretto.

PIANO.

*p**f**p*

Key Db. : s d'-t : l s : m f s : d r m : -s : s { d' : -d' : l m : - } : fe s : - : - : s }

1. Old Si-mon the cel-lar-er keeps a rare store, Of Malmsey and Mal - voi - sie — And
 2. Dame Mar-ge - ry sits in her own still room, And a Ma - tronsage is she; — From
 3. Old Si-mon, he sits in his high - back'd chair, And talks a-bout taking a wife; — And

l : -se : l r' : -de' r' s : -fe : s d' : -s : s s : -f : m f : -f : f f : -m : -m }
 Cy - prus, and who can say how ma - ny more, For a cha - ry old soul is he — A
 thence oft at Cur - few is waft - ed a fume, She says it is Rose - ma - rie, — She
 Mar - ge - ry of - ten is heard to de - clare, She ought to be settled in life, — She

r : s : l t : d' : l s : - : - : - : s, s, : l, t, l d : m : s l : s : fe s : - : s : s }
 cha - ry old soul is he — Of Sack and Ca - na - ry he nev - er doth fail; And
 says it is Rose - ma - rie, — But there's a smallcup-board be - hind the back stair; And the
 ought to be settled in life, — But Mar - ge - ry has (so the maid say), a tongue, And she's

ad lib.

t : s : s l d' : s : s f : m : f m : - : m m : m : m s f : m : m : m }
 all the year round there is brew-ing of ale, Yet he nev-er ail-eth, he
 maids say they of-ten see Mar-ge-ry there, Now Mar-ge-ry says that she
 not ve-ry hand-some, and not ve-ry young: So some-how it ends with a

8

colla voce

a tempo

m : m : m l : - : l : l } 1 : - : se : l } 1 : - : se : l } f : m : r d r t : l i : - : s }
 quaint-ly doth say, While he keeps to his so-ber six fla-gons a day, But
 grows ve-ry old, And must take a some-thing to keep out the cold! But
 shake of the head, And Si-mon, he brews him a tank-ard in-stead. While

a tempo

p

CHORUS.

d' : m l : r : r s : s : d f : - : r m : f : s l t : d' } m : f : r l d : - : s }
 ho! ho! ho! his nose doth shew, How oft the blackJack to his lips doth go. But
 ho! ho! ho! old Si-mon doth know, Where ma-ny a flask of his best doth go. But
 ho! ho! ho! He will chuckle and crow, What! mar-ry old Mar-ge-ry? no, no, no! While

f

D. S. §

d' : m l : r : r s : s : d f : - : r m : f : s l t : d' } m : f : r l d : - : s }
 ho! ho! ho! his nose doth shew, How oft the blackJack to his lips doth go.
 ho! ho! ho! old Si-mon doth know, Where ma-ny a flask of his best doth go.
 ho! ho! ho! He will chuckle and crow, What! mar-ry old Mar-ge-ry? no, no, no!

The Village Blacksmith.

Music by W. H. WEISS.

Words by LONGFELLOW.

Allegro moderato.

PIANO.



Key Bb.



1: - t: - d: - d r : m m: - m, m, : l, . l, s, : d r m: - d : - - :
 can, And looks the whole world in the face For he owes not a-ny man. —

f

: : : : : : : m, l: d t, : m
 Week in, week out, from

mf

d: - . t, l, : t, . t, d : d r l, : t, : - : m r d : l, se : f, m, m, : l, t, : l, t,
 morn till night, You can hear his bellows blow; You can hear him swing his hea-vy sledge, With

G. t. m. l.

d : d, d, : r, m, : - : m, s, s, d : d r r: - r m: - r d : s, s, m, : m, s, : d
 mea-sured beat and slow, Like a sex-ton ring-ing the vil - lage bell, When the ev-ning sun is

rall.

s. d. f. Bb.

s, : - t, s, s, : s, s, : - d : d t, : - t, r : d, d t, : t, t, : : s,
 low. And chil-dren com-ing home from school Look in at the o-pen door; They

a tempo *p e stacc.* *mf* *fz*

mf *f*

s, :d | t, :d r : - s, | s, :se, l, :r, | s, :d, l, : - t, : - d : - d | r : m
love to see the flam - ing forge, And hear the bel - lows roar, And catch the burn - ing

f

m, : - m, | m, :l, s, :d, d | r : m d : - : : : :
sparks that fly Like chaff from a threshing floor.

F.t. *p*

r, :s, d :d | m :d s : - r | r :d, t, l, : - l, | d :l,
He goes on Sun - day to the Church, And sits a - mong his

p

D.t.m.l. *pp*

m : - | - :m s m : - m | s :s l :l | s : - s l : - l | t :t | d : -
boys; He hears the par - son pray and preach, He hears his daughter's voice

pp

s.d.f.F.

s :s :s :s | m :m r : - d :d l :l | s :m r : - | s :m m : - m | m :m :m :m
Sing - ing in the vil - lage choir, And it makes his heart re - joice: It sounds to him like her

p

mother's voice

Sing-ing in Pa - ra-dise

He needs must think of her once more, How

in the grave she lies;

And with his hard rough hand he wines A tear out of his

eves.

Toil-ing, re-joic-ing, sor-row-ing, Onward through life he goes: Each

morn-ing sees some task begun, Each ev'ning sees it close; Something at-tempted, something done, Has

earned a night's re - pose.

In Happy Moments Day by Day.

Air for Baritone from "Maritana."

Words by ALFRED BUNN.

Music by W. VINCENT WALLACE.

Moderato.

PIANO.

dim.

Key Eb.

1. In hap - py mo - ments day by day, The
2. Though an - xious eyes up - on us gaze, And

r : - r | m . r : t, . s, | m : - | : s, | m : - . m | l . s : d . r }
sands of life — may pass, In swift but tran-quiet tide a -
hearts with fond - ness beat, Whose smile up - on each fea-ture

way
plays

From time's un - er - ring glass.
With truth - ful - ness re - plete.

Yet
Some

f. Bb.

r s₁ :- .s₁ | m :- .r | r :- .de l₁ : .l₁ | r :- .r | m .r : t₁ .s₁ |
 hopes- we used as bright to deem, Re - mem - brance will — re -
 thoughts none o - ther can re-place Re - mem - brance will — re -

Eb. t.

d s₁ :- | : f | m :- .m | l .s : d .r | m :- | : s₁ |
 call, Whose pure in and whose un-fad-ing beam, Is
 call, Which in the flight of years we trace, Is

r :- .r | m .r : t₁ .s₁ | m :- | : .m | m :- .m | l .s : m .d |
 dear - er than — them all, Whose pure and whose un-fad-ing
 dear - er than — them all, Which in the flight of years we

d₁ :- | d :- .r | m :- .m | m :- .r | d :- | :
 beam, Is dear - er than them all.
 trace, Is dear - er than them all.

rall.

f

1st Verse Dal Segno.

Fine.

Will-o'-the-Wisp.

Words and Music by J. W. CHERRY.

Andante.

PIANO.

ff *p* *slentando dim.*

Key Gb. 1. :l. t. | d :t. l.
Lah is Eb. 1. When night's dark man - tle has
2. Ma - ny a trav - el-ler

pp *p trem.*

ff *mf*

se :l. t. | m :m m:-re | m:- | l. l:-l. | f :m
co - verd all, I come in fire ar-ray'd, Ma-ny a vic-tim
I de-ceive, And with their part-ing breath, I hear them call in

rall.

r :d | t. :-t. | d :-d | t. :l. se:-:-
I've seen fall Or fly from me dis-may'd.
vain for help, And dance round them in death.

rall.

Ad. *

Allegretto Scherzo.

39

E♭. *Will-o'-the-wisp, they tremb-ling cry; Will-o'-the-wisp, 'tis he!*

Will-o'-the-wisp, they tremb-ling cry; Will-o'-the-wisp, 'tis he! To

ff *mark their fright as off they fly Is*

mer-ry, is mer-ry, is mer-ry sport for me, is

mer-ry, is mer-ry, is mer-ry sport for me, is

ff mer-ry sport for me. — I dance, I dance, I m

Scherzo *sf*

la here, I'm there, Who tries to catch me,

sf

rall. catch-es but air, who tries to catch me, catch-es but air, The

colla voce

accel. *ff* mor-tal who fol-lows me fol-lows in vain; For I laugh, ha! ha! I laugh, ho! ho! I

accel. *ff*

fe : fe : fe | fe : fe : fe | s : — : — : s | d : m : r | d : m : f |

laugh at their fol - ly and pain, I laugh at their fol - ly, I

p *cresc.*

ff

|| s : f : l | s : l : t | d' : - : - : d' : d' | d' : d' : | : d' | t : l : s | f : r : s |

laugh at their pain,. I laugh at their fol-ly, I laugh at their fol-ly and

f *ff*

rall.

|| d' : - : - : d' | d' : : d' | d' : : d' | d' : : d' | d' : : d' | d' : : d' | t : l : s | f : r : s |

pain, — I laugh ha! ha! I laugh ho! ho! I laugh at their fol-ly and

mf *ff* *ff* *colla voce*

a tempo

|| d' : - : - : - : ||

pain. —

ff con fuoco *ff*

ff *ff*

ff

Revenge.

Words by EDWARD FITZBALL.

Music by J. L. HATTON.

Allegro feroce.

PIANO.

§ Lah is B.

1. The fro - zen ser - pent in my breast
2. The heart I lov'd, the home I priz'd,

Wakes from its slum - ber
All, all are torn a - cold, way,

F#4.

A - round my heart I feel it prest
My curse to live a wretch des - pis'd,

With fierce - ly, fierce - ly burn - ing
My ven - geance, ven - geance why de -

4.D.

fold;
lay?

Its fork - ed tongue with an - guish flows, Its fangs en - ven - om'd tear, As
The cru - el ones that scourge me still, The wounds they cause shall share, Yes,

if with li - quid fire to rouse Thro' mis - ry and des - pair, Thro' mis - ry and des -
blow for blow, be what it may, Dis - hon - our or des - pair, Dis - hon - our or des -

B. t. m. l.

pair, Thro' mis'-ry and des-pair, Re-venge! Re-venge! Re-venge! I cry! Re-
 pair, Dis-hon-our or des-pair, Re-venge! Re-venge! Re-venge! I cry! Re-

colla voce

ff *ff* *ff*

venge! Re-venge! Re-venge! I cry Re-venge! Re-venge!
 venge! Re-venge! Re-venge! I cry Re-venge! Re-venge!

ff *ff* *ff* *ff*

venge! Re-venge! Re-venge! I cry Re-venge! Re-venge!
 venge! Re-venge! Re-venge! I cry Re-venge! Re-venge!

ff

s. d. f. D.

venge! Re-venge! Re-venge! I cry, Re-venge! Ha, ha, ha, ha, Re-venge! Ha, ha, ha,

8ve lower

ff *ff* *ff*

ha!

D. S.

ff *ff* *ff*

Phyllis is my Only Joy.

Words by Sir CHARLES SEDLEY.

Music by JOHN WILLIAM HOBBS.

Allegretto.

VOICE.

PIANO.

mf

Fine.

Key Eb.

1. Phil-lis is my on-ly-joy, Faith-less as the winds or seas,—
2. Though, a-las! too late I find Noth-ing can her fan-cy fix,—

p

Some-times cun-ning, some-times coy, Yet she nev-er fails to please,
Yet the mo-ment she is kind I for-give—her with her tricks,

sf

Yet—she nev-er fails to please; If with a frown I am cast down,
I for-give—her with her tricks; Which though I see, I can't get free,—

Phil-lis, smil-ing And be-guil-ing, Makes me hap-pier than be fore.
She de-ceiv-ing, I be-liev-ing, What need lov-ers wish for more?

pp *mf*

Phil-lis is my on-ly joy, Faith-less as the

dim. e rall. *mf* *a tempo*

winds or seas, Some-times for-ward, some-times coy, Yet she nev-er fails to please,

mf

Some-times for-ward, some-times coy,

pp *f*

Yet she nev-er fails to please, Yet she nev-er fails to please.

mf *rall.*

The Slave's Dream.

Words by LONGFELLOW.

Music by W. H. WEISS.

Larghetto.

VOICE.

Key Bb. Lah is G. }

p

Be - side the un-gather'd

PIANO.

*p molto legato**cresc.*

rice he lay, His sickle in his hand, — His breast was bare, his matted hair Was

*p**cresc.*

buried in the sand. A - gain in the mist and shadow of sleep He saw his na-tive

colla voce

land. He saw once more his dark-eyed queen A - mong her chil - dren

cresc.

stand; — They clasp'd his neck, they kiss'd his cheeks, They

cresc.

f f_1 :- l_1 | l_1 :- se_1 | l_1 :- ta_1 :- ta_1 | l_1 :- m_1 | d :- t_1 | l_1 :- :- | :- | l_1 |
 held him by the hand! They held him by the hand! A

pp e dim.
 r_1 :- :- | r_1 :- r_1 | r_1 | d :- t_1 | l_1 :- l_1 | m_1 :- m_1 | m_1 :- m_1 | m_1 :- :- | :- | :- | :- |
 tear burst from the sleep-er's lids And fell in - to the sand.

pp e dim.

Maestoso e marziale.

ff staccato

G. t. m. l.
mf
 :- | :- | m_1 | s_1 | d | d | d | d | l_1 | s_1 | m | d | m_1 | f | s | m | l_1 | r | t_1 | :- | :- | s_1 | d | d | d | :- | l_1 |
 And then at a furious speed he rode A - long the Niger's bank, His bridle- reins were

mf

s_1 | m | d | r | m | r | :- | t_1 | r | d | t_1 | :- | :- | d | d | r | m | r | r | t_1 |
 golden chains, And, with a martial clank, At each leap he could feel his

p

r . m : - r r : - s . t . i - d r : f e , s i : - : s i s i : r d : r . m f : s m : - m
 scabbard of steel Smiting his stallion's flank. Be - fore him, like a blood-red flag, The

ff *dim.* *p*

m : - r d : t . l i m : - : m m : l i t a , : - l i l i . l i : d e r : - m
 bright flamin - goes flew; From morn till night he followed their flight, O'er

staccato

p *cresc.*

f : r t i s i . s i : f i m i : - : m i . m i f i : s i l i : - t i d : r m : f : r
 plains where the ta-ma-rind grew, Till he saw the roofs of Caf-fre huts, And the

p *cresc.*

s. d. f. Bb.
 Recit.

s : s i f : - r d : : : d l i l i : - l i l i : - l i d : - t i l i : - d : d . d t i : l i
 ocean rose to view. At night he heard the li - on roar, And the hy-e-na

dim. *fz tremolo* *ff*

D. t. m. l. r. *a tempo*

re : - re t t t t t : l s d : - s s : m s : - f f s : - m : - m m
 scream, And the ri-ver horse as he crush'd the reeds Be - side some hidden stream; And it

f. G.

r : m , m f : s l : t l d' : m , f s : s s : - t₁ d₁ : - : : : }

pass'd like a glo-rious roll of Drums, Thro' the triumph of his dream.

ff *p* *rall.*

Andante con molto e espressione.

pp

: : : : : s₁ d : - t₁ l₁ : - s₁ f : f f : m . r d : - d m : - r r : - : - m . f }

He did not feel the driver's whip, Nor the burning heat of day: For

pp

s : f m r : d . d f : - r t₁ : l₁ s₁ m : - d t₁ l₁ : - s₁ e₁ l₁ t₁ t₁ d . d . - d . d r : r }

Death had illu-min'd the Land of Sleep, And his life-less body lay A worn-out fetter, that the soul Had

m : s d : r m : r . d m : - r de : - : de r : r m , m . - : r m }

bro - ken, had bro-ken, and thrown a - way! A worn-out fet-ter, that the

p cresc. *fz*

f *p* *ad lib.*

s : f m , r . : d . r m : s₁ : d . f m : r d : - : - : }

soul Had broken, had bro-ken, and thrown a - way!

f *pp colla voce* *ppp* *pppp*

D

The Flying Dutchman.

Words by RICHARD RYAN.

Music by JOHN PARRY, JUNR.

Maestoso.

PIANO. *ff* *cresc.*

mf *f* *cresc.* *fff trem.* *f* *p* *pp* *decresc.*

Key Ab.
con spirito

f

1. 'Twas on a ve-ry stor-my day, far s'uth-ward of the Cape, When
2. Take in your flow-ing can-vas, lads, our watch-ful mas-ter cried, To

p dolce

from a huge nor-west-er we had just made our es-cape; Like an in-fant in its cra-dle each
us and our ship's compa-ny great pe- ril doth be-tide. The bil-lows cresting white with foam all

legato *pp*

p

r .t₁ :s₁ .f₁ | m₁ : - d | f .m :r .d | d .d :d .d₁ | m₁ .f₁ :s₁ .l₁ .t₁ .d | r : - .m₁

breeze was hush'd to sleep, And peace - ful - ly we sail'd a-long the bo-som of the deep; And
an - gry do ap-pear, The wind springs up a hur-ricane, now Van-der-deck-en's near! The

legato *p*

And. *cresc.*

f .r :t₁ .s₁ | m₁ .d :l₁ .f₁ | s₁ .s₁ : - l₁ .s₁ | d₁ : - : .m₁

peace - ful - ly we sail'd a-long the bo-som of the deep! At
wind springs up a hur-ri-cane, now Van-der-deck-en's near! He

p

f *pp* *p*

m₁ .m₁ :l₁ .l₁ | d .l₁ :m .m | f .f₁ :f₁ .f₁ | m₁ : - re₁ | m₁ .se₁ :t₁ .m | d .l₁ :f₁ .r₁

length the helmsman gave a shout of ter-ror and of fear, As if he just had gaz'd up-on some
comes, the Fly - ing Dutchman comes, light o'er the lof-ty spray - Pre - ced-ed by the tem-pest dire, he

p *f* *p*

m₁ .m₁ : - f₁ .m₁ | l₁ : - .m₁ | f₁ .s₁ :l₁ .t₁ | d .s₁ : - d | r .s₁ :r .m | f : - .f

sud-den dan-ger near; We look'd all round the o - cean, and, just up - on our lee - We
makes for Ta - ble Bay, With bird-like speed he's borne be-fore the wild and howl-ing blast, But

f *animato*

s .r :m .f | m .d : - s₁ | m .t₁ :d .s₁ .m₁ .d₁ | s₁ : - s₁ | l₁ .d :t₁ .s | m .d :l₁ .f₁

saw the Fly-ing Dutchman come bound-ing thro' the sea, We saw the Fly-ing Dutchman come
ere he can cast an-chor there, the Bay, a - las! is past, But ere he can cast an-chor there, the

f

tr
 s₁ d : s₁ s₁ d₁ :
 bounding thro' the sea—
 Bay, a - last is past—

ff *f*

Red. * *Red.* *

3. He s₁ d d t₁ d l₁ l₁ - m₁ f₁ m₁ r₁ d₁ d₁ - d₁
 scuds a-long too ra-pid-ly to mark his ea-gle flight, And,

f

Red. *

r₁ m₁ f₁ s₁ l₁ s₁ t₁ d r r₁ m₁ f₁ s₁ - s₁ f₁ s₁ m r t₁ d - d₁
 light'ning lit, the Dutchman's helm full soon is out of sight. The crews of ships far dis-tant now

f

p *f*

r t₁ - s₁ f₁ m₁ - d f m r d d d - d₁ m₁ f₁ s₁ l₁ t₁ d r - m₁
 shudder at the breeze, That bears dread Vanderdecken in fu-ry o'er their seas, That

f

f *ff*

f r t₁ s₁ m d l₁ f₁ s₁ s₁ - l₁ s₁ d₁ :
 bears dread Van-der-deck-en in fu-ry o'er their seas.

p *slower*

f *pp* *slower* *p*

Then mourn for the *Flying Dutchman*, for ter-ri-ble's his doom, The

animato *ritard.* *tempo primo*

animato *p* *ritard.* *tempo primo*

o-cean round the stormy Cape, It is his liv-ing tomb! There Van-der-decken beats a-bout for

f *f* *f*

e-ver, night and day, And tries in vain his oath to keep by en-ter-ing the Bay, And

f *collo voce* *ff*

tries in vain his oath to keep by en-ter-ing the Bay

f *pesante* *trem.*

ff

Friend of the brave!

Words from CAMPBELL'S "PLEASURES OF HOPE."

Music by D^r CALLCOTT.
Arranged by ALFRED MOFFAT.

Andante.

PIANO

RECIT.

Key Eb. d : d , r | m : m |

Friend of the brave!

rit.

Bb. t.

s . ta , - r : - d | l , : . l , r . r : f . r | l : - d | m : - r | t , : - | s , d , : d , : d , }

pe-ri'l's dark - est hour, In-tre-pid vir-tue looks to thee for pow'r; To thee the

f. Eb.

m , : . m , | m , . m , : s , : d | t , : - | . r , : r , . m , | f , : . f , | l , . l , : s , : r , | m , t , : - | t , : t , : d }

heart its trembling homage yields, On stormy floods, and carnage cover'd fields, When front to

r : - m | f . f : s . r | m : - m : r . d | s : r | m . d : d . t , | s , : - | : : | :

front the banner'd hosts combine, Halt ere they close, and form the dreadful line.

AIR.
Allegro maestoso.

p *cresc.*

f *sf* *sf* *p*

Key Eb. || d :— | r.d :r.d }

When all is

d :— | :m m :— m f.m :f.m m :— | :m s :— d :— }

still on Death's de-voted soil, The march-worn

Bb.t.

1 Sol - dier min - gles with the toil! - s.d As

d :s, | m, :s, | d : | d he s, lifts | t, : on

rings his glit - t'ring tube,

f sf

r high, : :s, | d : - | m, : - | f, : f, | r, r, : - and spi-rit

His daunt - less brow

non legato

s, : - | s, : - | d : - | m, | d, .l, s, .l, f, | r, .t, l, t, s, }
 speak - ing eye. His daunt -

cresc.

sf

cresc.

f

m, .d, t, :d .l, | f, .r, de:r .t, | d : - m, | f, .r, : - | s, : - | s, : -
 - less brow and spi-rit - speak - ing

d. eye.

sf

tr

d. f. Ab.

mf

poco rit.

Hails in his heart the triumph yet to come,

Bb. t. m.

cresc.

f. Eb. L is C.

Hails in his heart the triumph yet to come, Hails in his heart the

f

triumph yet to come, the triumph yet to come, the triumph yet to

f

sf

3

come.

sf

3

p

And hears thy stor - my

mu-sic in the drum! hears thy stor - my mu-sic in the drum!

hears thy stor - my mu-sic in the drum! thy stor - my,

stor - my, stor - my mu-sic in the drum!

hears thy mu - sic, hears thy

colla voce *poco rit.*

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "mu - sic, thy stor - my,". The piano part consists of chords in the right hand and a moving bass line in the left hand.

Second system of the musical score. The vocal line continues with the lyrics: "stor - my, stor - my,". The piano accompaniment maintains the same harmonic structure.

Third system of the musical score. The vocal line includes the lyrics: "stor my mu - sic in the". The piano part continues with its accompaniment.

Fourth system of the musical score. It begins with a drum roll marked "drum!". The tempo is marked *largamente*. The vocal line has the lyrics: "And hearthy stor-my mu - sic in the". The piano part includes a section marked *colla voce* with a vocal line and a piano accompaniment.

Fifth system of the musical score. It begins with a drum roll marked "drum!". The tempo is marked *a tempo*. The piano part includes a section marked *ff a tempo* with a piano accompaniment. The system ends with a double bar line and a repeat sign.

I am a Friar of Orders grey.

Words by WILLIAM REEVE.

Arranged by ALFRED MOFFAT.

Con spirito.

VOICE. *mf*

PIANO. *mf non legato f*

Key C. || : : | : : s
I. I

sf

am a Fri - ar of Or - ders grey, And down the val - leys I take my way, I
2. Af - ter sup - per, of Heav'n I dream, (But that is fat pul - lets and clout - ed cream,) My -

G. t.

pull not black - ber - ry, self by de - ni - al I haw, nor hip, Good store of ven - son does fill my scrip, My
mor - ti - fy (With a dain - ty bit of war - den pie,) I'm

f

long head - roll I mer - ri - ly chant, Wher - ev - er I walk, no money I want, Wher -
cloth'd in sack - cloth for my sin, With old sack wine I'm lined with - in, With

mf

f : m : r : d : m : f s : : s : s : : - : : - : : - : : - : : s : f
half so well, as a ho - ly friar, As a

f

cresc.

m : r : m : d : r : m f : m : f r : m : f s : f : s m : f : s
ho - - - - -

mf *cresc.*

f

l : s : l f : s : l t : l t s : l t d : d d : s d : t l s : f : m
ly friar, a ho - - - -

f

ff poco rit.

l : s : f m : r : d f : m : r d : t l l s : : : r : : t : s
ly friar, lives half so

ff colla voce

d : : l : : f s : : : : s l d : : : :
well as a ho - ly friar. —

f

On the Banks of Allan Water.

Words by M. G. LEWIS.

Andante espressivo.

Ascribed to C. E. HORN.
Arranged by ALFRED MOFFAT.

PIANO.

Key Ab.

1. On the banks of Al - lan Wa - ter, When the sweet spring-time did
2. On the banks of Al - lan Wa - ter, When brown au - tumn spread its
3. On the banks of Al - lan Wa - ter, When the win - ter snow fell

d : t, : s, , d m : d r t, d : se, : l, l, : r t, }
fall, — Was the mil - ler's love - ly daugh - ter, Fair - est of them
store, — There I saw the mil - ler's daugh - ter, But she smiled no
fast, — Still was seen the mil - ler's daugh - ter, Chill - ing blew the

d : : t, , d r : r t, s, d : r : m , m f : r : m d }
all. For his bride a sol - dier sought her, And a win - ning tongue had
more. For the sum - mer grief had brought her, And the sol - dier, false was
blast! But the mil - ler's love - ly daugh - ter, Both from cold and care was

sempre con fz .

m : r : s , f m : f r , m d : s, : l, l, : r t, d : — }
he, — On the banks of Al - lan Wa - ter, None so gay as she.
he, — On the banks of Al - lan Wa - ter, None so sad as she.
free, — On the banks of Al - lan Wa - ter, There a corse lay she.

colla voce *dim.* *rit.*

The Wolf.

Words by JOHN O'KEEFE.

Music by WILLIAM SHIELD.

Andantino.

VOICE.

Key Eb. } d :- r | m :- f : s
At the peace-ful

PIANO.

Bb.

|| s₁ :- s₁ | s₁ :- : | l₁ :- s₁ f | s₁ :- d | r₁ :- m f | f m :- : | r s₁ :- d | d t₁ : d | r :- f₁ | m₁ :- : }

mid-nighthour, Ev - 'rysense and ev - 'ry pow'r Fet-ter'd lies in down - y sleep;

|| l₁ :- t₁ : d | l₁ : s₁ : f₁ | m₁ :- f₁ : r₁ | m₁ :- : | s₁ : d : m | l₁ : d : f : - | m₁ :- f₁ : r | d :- : ||

Then our care - ful watch we keep, Then our care - ful watch we keep.

4. Gb. L. is Eb. -
Andante.

|| f₁ l₁ :- . l₁ | l₁ : d | t₁ : l₁ | t₁ :- | l₁ :- . l₁ | l₁ : d | t₁ : l₁ | m₁ :- : }

While the wolf in night - ly prowls, Bays the moon with hid-eous howl,

Ab. t.m.

|| s₁ r₁ d : t₁ . l₁ | s₁ : s₁ | s₁ : f₁ | m₁ :- : }

While the wolf in night - ly prowls,

Bb.t.m. **f.Eb.**

m r . d : t₁ . l₁ : s₁ : s₁ s₁ : f₁ | m₁ : - | *m* t . l : s e . f | m : - . m | m : r | d : }
 Bays the moon with hid-eous howl, While the wolf in night-ly prowls,

d . t₁ : d . l₁ r . d : r . t₁ | m . r : m . d | f . m : f . r | s e . b a . s e . m | l₁ : f | r : m | l₁ : - ||
 Bays the moon with hid-eous howl.

cresc. *colla voce*

Allegro.

d : : d | s : : s | d' : - : d' | t : s : | t : - : t | d' : : d }
 Gates are barr'd, a vain re-sis-tance, Fe-males shriek- but

mf

Bb.t.

*s*₁ : - : f | m : d : | d . d : : | s . s : : | d' , f . m : r | m : - : }
 no as-sis-tance; Silence, silence, or you meet your fate,

f

p

f : - : m | r : - : d | t₁ : - : d | s₁ : - : - : - : - : - : - : - : - : - : s₁ }
 si-lence or you meet your fate. Your

p *f*

The musical score is for a piece titled "The Jewels of the East" by J. S. Zerkow. It is in 2/4 time and features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line is written in a soprano or alto clef and includes lyrics: "jew-els, your jew-els, cash and plate, your jew-els, cash and plate, your". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The score is marked with a forte (f) dynamic at the beginning and end of the piece.

Musical score for the song "Jewels, Cash and Plate". The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The lyrics are: "jewels, cash and plate." The music features a vocal melody and a piano accompaniment. The piano part includes a prominent bass line with many beamed eighth notes. The score ends with a double bar line and a "ff" (fortissimo) marking.

d.f. Ab. **Bb. t.m.**

f s :r t₁ s₁:-s₁ f₁ :- :f₁ m₁ m₁ : l s :r t s₁:-s₁ f₁ :- :f₁

Locks, bolts and bars soon fly a - sun-der, Locks, bolts and bars soon fly a -

f Eb.
 m₁ : m₁ : f d „ m s : s : m „ d s₁ : s₁ : d „ m s : s : m „ d s₁ : s₁
 sun-der, Then to ri-fle, rob and plunder, then to ri-fle, rob, and plun-der,

Locks, bolts, and bars soon fly a -

ff

sun-der, Then to ri -

rit.

fle, rob, and plun-der, to ri-fle, rob, and plun-der, to ri-fle, rob, and

plun-der.

ben marcato

ff

sf

Speed on, my Bark, speed on.

Words by M. DEE.

Music by HENRY LESLIE.

Andantino.

VOICE.

PIANO.

Key Eb. *mf*

1. Speed on, my bark, speed on, speed on, The
2. She tells of joys that once were ours, When

f

wind is blow-ing fresh and free. Oh! bear me to my dar-ling one Who
she was all my hope and pride, She minds me of those happy hours When

p

tells be-yond the sea. She says the skies are ev-er fair, The
I was by her side. Long years have rolled since last we met, But

p

Musical score for "The Song of the Lark" by Charles Ives. The score is in 2/4 time, key of B-flat major (two flats), and consists of 16 measures. It features a vocal line and a piano accompaniment. The vocal line begins with a double bar line and a repeat sign, followed by the lyrics: "sun has ev - er bright - ly shone, Yet still she is not happy there, Speed still she cries with sorrow - ing tone, 'I can - not, wish not, to for - get,' Speed". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple bass line. Dynamics include *cresc.* and *f*.

dim. **p** **f** *dim.*

d :—de | m.r :t :s | m :— | :s | d' :—t | t :l | ta :l | s .f :m .r |
 on, my bark, speed on, Yet still she is not hap - py there, Speed
 on, my bark, speed on, "I can - not, wish not, to for - get," Speed

dim. **p** **f** *dim.*

1st & 2nd Verses. D.C. 3rd Verse.

s on, my bark, speed on.
on, my bark, speed on.

Musical score for "The Merry Widow" (Act II). The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo is marked "agitato" (agitated) and "3. Speed" (third speed). The score consists of two systems. The first system shows the vocal line and the piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The second system continues the vocal line and the piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes. The vocal line is in the treble clef and includes a melodic line with a final note marked "S." (Soprano).

on, my bark, the hour is come, No more shall she in sor row pine, I'll

dim.

colla parte

cresc.

f

f

on, Speed on, speed on, my bark, speed

on. *morendo*

m : l s : f m . t : - r : - d t : m . r l i t . l s e . l d . t : s : - : s :
 bear her to my happy home, She'll be for ev - er mine. We

r : r m : r d : - l s : s r : m s : f m . r
 meet a - gain no more to part, She can - not bear to

d : l s : s d : - t t : l ta : - l s : f m . r d : - d e m . r t : s :
 be a - lone. I long to press her to my heart, Speed on, my bark, speed

m : - : s d : - : s l : - s e t . l f . r s : - s e l t : m . r
 on, Speed on, speed on, my bark, speed

a : - : d : - :
 on. *morendo*

Heart of Oak.

DAVID GARRICK.

WILLIAM BOYCE.
Arr. by ALFRED MOFFAT.

PIANO. *Maestoso.*

mf

Key A. : s, d : d, d, d : m, r d : t, l, s, : s, l, : l, t, d : d, r

1. Come cheer up, my lads, 'tis to glo - ry we steer, To add something new to this
2. We ne'er see our foes but we wish them to stay, They nev - er see us but they
3. They swear they'll in-vade us, these ter - ri - ble foes, They fright - en our wo - men, our

{ m : f, r m : m, r d : m, f, s, : m, r d : m, f, s, : r m : r, d s : t, d }

won - der - ful year; To hon - our we call you, not press you like slaves, For who are so free as the
wish us a - way, If they run, why, we fol - low, and run them a - shore, For if they won't fight us, we
chil - dren and beaux; But should their flat bot - toms in dark - ness get o'er, Still Bri - tons they'll find to re -

f

{ r : r, r s, : r, r r : t, d r : m, m m : d, r m : m }

sons of the waves? Heart of oak are our ships, Heart of oak are our men, We
can - not do more. }
- ceive them on shore.

ff largamente a tempo

{ r d : t, m d, l, - : d, d - : s, m, d, - : s, l, t, d, r m : r, d s : s, s, d }

al - ways are ready, Stea - dy, boys, stea - dy! We'll fight and we'll con - quer a - gain and a - gain.

ff *cresc.* *sf*

The Diver.

Words by G. DOUGLAS THOMPSON.

Music by E. J. LODER.

Andantino.

PIANO. *mf*

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, including triplets. The left hand plays a steady eighth-note accompaniment. The key signature is E-flat major (three flats).

Key Eb. { : m . f | s : fe . s | l : s . m . d | d : t . m . r | s | : . , s | s | : d . d | d : d . r |

In the cav - erns deep of the o - cean cold The di - ver is seek - ing a

The first vocal line begins with a key signature change to E-flat major. The piano accompaniment continues with a steady eighth-note pattern, marked *p* and *pp*.

{ | m : m . , r | d : m . , f | s : fe . s | l : s . m . d | d : t . m . r | s | : . , s | m : m . , fe | s : s . , l |

treasure of gold; In the cav - erns deep of the o - cean cold The di - ver is seek - ing a

The second vocal line continues the melody. The piano accompaniment features a *cresc.* (crescendo) marking.

{ | t . t : . l | s : . , r : r . , m | f : s . , l | s : l . , f | m : -

treasure of gold; — Risk - ing his life for the spoils of a wreck,

The third vocal line includes a dash indicating a continuation. The piano accompaniment remains consistent with the eighth-note pattern.

{ | m : m . , r | d : d . , t | l | : d . , l | se . s | s | d : d . , d | r . , d . f . , m |

Tak - ing rich gems from the dead on her deck; And fear - ful such sights to the

The final vocal line concludes the phrase. The piano accompaniment features a more active eighth-note pattern in the right hand.

di - ver must be, — Walk-Ing a-lone, walk-Ing a-lone, walk-Ing a-lone in the

Musical score for "The Depths of the Sea" by John Rutter. The score is in 4/4 time, key of B-flat major (two flats). It features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord of B-flat, D-flat, and F, followed by a half note G and a quarter note A, then a half rest. The piano accompaniment starts with a whole note chord of B-flat, D-flat, and F, followed by a half note G and a quarter note A, then a half rest. The lyrics "depths of the sea!" are written under the vocal line. The piano part includes a mezzo-forte (mf) dynamic marking. The score is presented on a single page with a large, clear font.

{ : d . r | m : re . m | l . l : - m | f : s . f | m : m | m : f . m | m : r . d }
 He is now on the surface (he's gasp - ing for breath,) So pale that he wants but the

still - ness of death To look like the forms he has left in the caves,

Si-lent and cold, 'neath the trem-bling waves, Si-lent and cold, 'neath the trem-bling waves. How

*cresc.**p*

|| r : m , r | d : t₁ , d | r : m , r | d : - . | f : r , m | f : r , m | f : r , d | t₁ : s
 fear - ful such sights to the di - ver must be, — Walking a-lone in the depths of the sea! And

cresc.

|| s : fe , s | l : s , m , d | d : t₁ , m , r | s₁ : - | s₁ : d , d | d : d , r
 Mam-mon's the mas - ter, and man is the slave, Toil - ing for wealth on the

|| m : m , r | d : - . | r : r , m | f : s , l | s : l , f | m : - . | m | m : m , r | d : d , t₁
 brink of the grave; Leav - ing a world of sun - light and sound. For night-like gloom, and a

|| l₁ : d , l | se , s₁ , t₁ | d : d , d | d : f , m | r : m , r | r : d : t₁ , t₁ | l₁ : -
 si - lence pro - found: And fear - ful the death of the di - ver must be, — Sleeping a-lone,

pp

|| t₁ : l₁ , l₁ | s₁ : - | s : m , r | d : l , l | m : - re f m r d t₁ d m d s₁ | m : - r | d : - : | : |
 sleeping a-lone, sleeping a-lone in the depths of the sea! —

The Stirrup Cup.

Words by H. B. FARNIE.

Music by L. ARDITI.

Con spirito.

PIANO. *mf ben marcato* *ff*

Key C. { :s || d' : - : - : t : l | s : s : s | m : - . f : s }

I. The last sa-ra - band has been danc'd in the
can - not ride off, I am hea - vy with

ritard. *f > p*

hall, The last pray-er breath'd by the mai - den ere
fears, No gay dis-re - gard from the fla - gon I

f *>*

sleep - ing, The light of the cres-set has died from the
bor - row, I pledge thee in wine, but 'tis min - gled with

cresc. *> p*

G.t. *rall.*

1 : - : - | : : - : - | : :sd | d : - t, l, | m, : - : - | :f : m, | m : - : - | m : - :r }
 wall, Yet still a love watch with my La - - dy I'm
 tears, Twin-type of the love that is shad - - ed by

a tempo f.C.

r : - :d | : : - : - | : : - : - | : :ds | l : - : - | :s :r | m : - :m | : :s }
 keep - ing. My char - - ger is jang - ling his
 sor - row; Yet cou - - rage, mine own one, and

a tempo *f* *p*

l : - : - | :s :r | m : - : - | : :m | d' : - : - | :t :se | t : - : - | l : :l }
 bri - - dle and chain, The mo - - ment is near - ing, dear
 if it be will'd That back from the red field thy

dim.

l : - : - | :t :fe | l :s : - | : :s | s : - : - | :m :d' | t : - : - | :f :l. }
 love! we must se - ver, But pour out the wine, that thy
 gal - - lant come ne - ver, In death he'll re - mem - - ber, that

p marcato leggiermente

cresc. G.t.

s : - : - | :r :f | s : - : - | : :s | s : - : - | :m :d' | t m : - : - | :t :f }
 lo - - ver may drain A last stir-rup cup, to his
 she who had fill'd His last stir-rup cup, was his

cresc.

f.C. f

true maiden e-ver! But pour out the wine, that thy
true maiden e-ver! In death he'll re-mem-ber, that

p

lo-ver may drain A last stirrup cup to his true maiden
she who had fill'd His last stirrup cup, was his true maiden

stacc.

ff forza ed anima

1 a piacere

e-ver! A last stirrup cup, to his true mai-den e-ver!
e-ver! His last stirrup

ff colla parte

f

a tempo

sf

dim.

D.S.

2 a piacere

{ s s s - - l t d' l t m' - r' d' d' : : : : }

2. I cup, was his true mai-den e-ver!

p

f

ff

Annie Laurie.

Air by Lady JOHN SCOTT.
Arranged by G. A. MACFARREN.

Moderato.

PIANO. *mf* *p*

Key Bb. I. Max-well-ton braes are bon-nie, Where ear-ly fa's the dew, And it's
brow is like the snaw-drift, Her neck is like the swan, Her

there that An-nie Lau-rie Gied me her pro-mise true; Gied
face it is the fair-est That e'er the sun shone on; That

me her pro-mise true; Which ne'er for-got will be, And for
e'er the sun shone on; And dark blue is her e'e; And for

p *pp*

bon-nie An-nie Lau-rie, Id lay me down and dee.
bon-nie An-nie Lau-rie, Id lay me down and dee.

mf

D. S.

2. Her
3. Like

dew on the gow - an

ly - ing, Is the fa' o'her fai - ry feet; And like winds in summer

sigh - ing, Her voice is low and sweet. Her voice is low and

sweet, And she's a' the world to me; And for bon - nie An - nie

pp

Lau - rie, I'd lay me down and dee.

The Heart Bow'd Down.

Music by M. W. BALFE.

Larghetto cantabile.

PIANO.

mf

Key Gb. { :s, | m :m | m :m | m :r s, :r | — :s | s :m | s .f :r d, t, }

1. The heart bow'd down by weight of woe To weak - est hopes will
2. The mind will in its worst despair Still pon - der o'er the

p sempre staccato

Db. t.

{ d : — | :s, | m :m | m :m | m :r s, :r | — :sd' }

cling; To thought and im - pulse, while they flow, That
past, On mo - ments of de - light, that were Too

rall.

{ d' : l | t .d' t | s | s :se l | t .d' | d' .m : l .s | sel d' .m .r }

can no com - fort bring, That can, that can no com - fort
beau - ti - ful to last That were too beau-ti-ful, too beau-ti-ful to

rall.

f. Gb.

bring: last! With those ex - cit - ing scenes will blend, O'er
To long de - part - ed years ex - tend Its

p stacc.

plea - sure's path - way thrown; But mem' - ry is the
vis - ions with them flown; For

p

on - ly friend That grief can call its own That

dolce

grief can call its own, That grief can call its own!

f

Oh! Firm as Oak.

Words by W. DIMOND.

Music by Sir H. R. BISHOP.

Moderato con spirito.

PIANO.

The piano introduction consists of two systems of music. The first system is marked *ff* and features a lively melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The second system continues the melody and bass line, ending with a *Fine.* marking.

Key D.

1. Oh! firm as oak, and free from care, The sail-or holds his
 2. When win-try gales blow bleak a - larms, In turn he mounts the

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the melody for the first verse. The piano accompaniment provides a steady harmonic support. The second system continues the vocal melody and piano accompaniment.

espress.

A. t.

heart at sea, If she he loves his cab-in share, And Cu - pid page to Nep-tune
 chil-ly deck, But, watch re-liev'd, his Su - san's charms All thoughts but those of plea-sure

The second system of the vocal and piano accompaniment. The vocal line continues the melody for the second verse. The piano accompaniment includes a *dolce* marking in the left hand, indicating a softer, more delicate texture.

be;— If she he loves his cab-in share, And Cu - pid page to Nep - tune
 check; But, watch re-liev'd, his Su-san's charms All thoughts but those of plea - sure

The third system of the vocal and piano accompaniment. The vocal line continues the melody for the third verse. The piano accompaniment provides a steady harmonic support, concluding the piece.

f. D. pp

f *pp*

be; check; Come, night's deep noon, and ne'er a moon, Nor star a-loft a watch to keep, The

mf

tar can be gay, as landsmen in day, With a cheering glass, And a smiling lass, A cheering glass, and a

rall. dolce a tempo

rall. p

smil-ing lass, While boon the wind blows — And smooth the tide — flows, and the

ship steady goes, — still steady, — steady, —

p *pp*

D.S. al Fine.

steady, Thro' the bound-less deep, — steady, — steady, Thro' the bound-less deep.

The Pilot.

THOS. HAYNES BAYLY.

S. NELSON.

Andante con espressione.

PIANO.

The piano introduction is in A-flat major (three flats) and 4/4 time. It begins with a half rest in the treble and a half note A-flat in the bass. The melody in the treble starts with a half note A-flat, followed by a quarter note G-flat, a quarter note F, and a half note E-flat. The bass accompaniment consists of a steady eighth-note pattern: A-flat, G-flat, F, E-flat, D-flat, C, B-flat, A-flat.

Key A^b.

The first two lines of the song are in A-flat major. The vocal melody is in the treble, and the piano accompaniment is in the bass. The piano part features a steady eighth-note pattern in the left hand and a melody in the right hand. The lyrics are: 1. Oh! Pi - lot! 'tis a fear - ful night, There's dan - ger on the deep, I'll 2. Ah! Pi - lot! dan - gers of - ten met We all are apt to slight, And

The next two lines of the song continue the melody. The piano part features a steady eighth-note pattern in the left hand and a melody in the right hand. The lyrics are: come and pace the deck with thee, I do not dare to sleep. Go thou hast known these ra - ging waves But to sub - due their might: It

The next two lines of the song continue the melody. The piano part features a steady eighth-note pattern in the left hand and a melody in the right hand. The lyrics are: down, the sai - lor cried, go down, This is no place for thee; Fear not! but trust in is not a - pa - thy, he cried, That gives this strength to me; Fear not! but trust in

ad lib.

Tempo I.

The final line of the song is in A-flat major. The vocal melody is in the treble, and the piano accompaniment is in the bass. The piano part features a steady eighth-note pattern in the left hand and a melody in the right hand. The lyrics are: Pro - vidence, Wher - ev - er thou may'st be. Pro - vidence, Wher - ev - er thou may'st be.

3. On such a night the sea en-gulph'd My

Tremolando agitato

pp *dim.*

fa - ther's life - less form; My on - ly brother's

dim. *pp*

boat went down In just so wild a storm; And

f *p* *dim.* *p* *pp*

cresc.

such, per-haps, may be my fate, But still I say to thee, Fear not! but trust in

mf *p* *Più lento.* *pp*

Tempo I.

Pro - vi-dence, Where-ev-er thou may'st be.

I never can forget.

ALFRED MELLON.

E. FALCONER.

Andante.

PIANO.

p

Key Eb.

1. In

*cresc.**rall.*

s : - m | t. d : f . m | l. i : r - : r . d | d . t. i . r . f | l . s : r . re | m : - | : s. i . s }
 vain, tho' ban- ish'd from thy heart, I strive to bend to For - tune's will; I
 2. time, nor change of scene to me Af - ford their balm to soothe my pain; My

f. Ab. Lah is F.

f. Db.

s r : - t, se, . l. : t. d | t. i : - l. : m | f . m : d . l | d : - . t. | l. : | : l. m }
 can - not with fond mem - ry part, Thine im - age, dear one, haunts me still, Thy
 heart, tho' bro - ken, clings to thee, Re - luctant to un - loose thy chain. Thy

Bb. t. m. l.

m : - f | s . fe : s . d | l : - | : l | d' : - . d' | t . l | : se . l | t : - | m s : - }
 smile, that daz - zling beam of light, That gild - ed hope's bright morning ray, That
 form, each fea - ture, ev - ry grace, As first they dawn'd up - on my view The

|| m : - t, | r . d : s, . m, | l, : - | r, : f | m, . s, : r, . , d | t, . r, : l, . s, | d | s, : - | - : s, . s }
 star'd my dark-est hours of night, — I wor-ship still, tho' turn'd, tho' turn'd a - way. } Though
 ty - rant, Mem'-ry, may re - trace, — But nev - er can one pang, one pang sub - due, }

colla voce

ban - ish'd from thy heart, still mine — Re - mem - bers thee with fond — re - gret; I

B.t. *f*. Eb. *tr*
 s :- m | de : r : m . f | m :- r : r s, | m :- r | t, se : m, r, | s, :- | : s | d' : - s | l . s : f . m
 know thy love can nee be mine — But ah! I nev - er can for - get. My ev - er constant thoughts are

accel. *riten.*

s : f | l : t . d' | d' . m : t . l | s . s , m , r . l , s | d : - | : | : | :
 thine. Ah! no, I nev-er, nev-er can, I nev-er can for - get.

cresc.

1. 2.

2. Nor

rull.

p

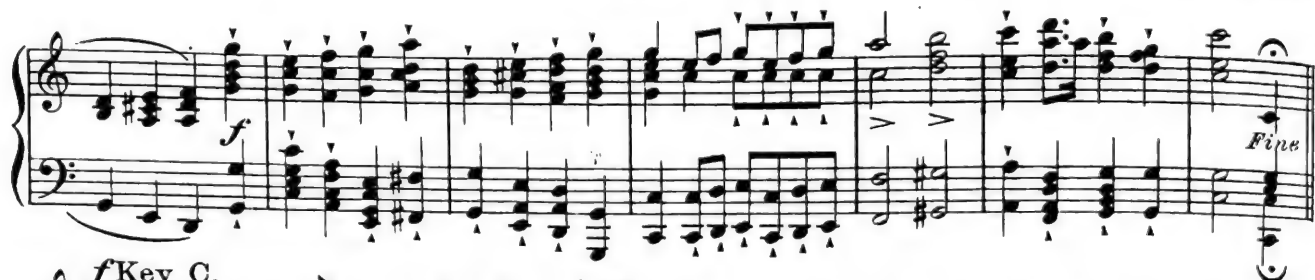
The Outlaw.

Words by H. CARL SCHILLER.

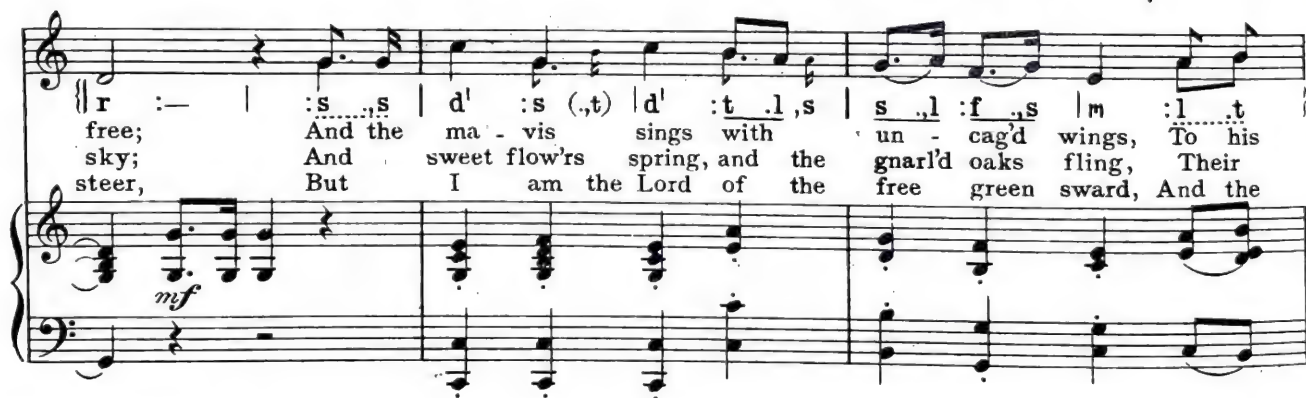
Music by EDWARD J. LODER.

Allegro maestoso.

PIANO.



f Key C.



mead or hill, Or deep, or deep in the wood-land shade, With my
fresh green home, With our nut-brown maids, or our fo-rest maids, Or my
lent is past, And the mass, the mass is sung and said, Ere my

f *fp* *pp*

good yew bow in my hand I go, As free as the bird, or the
bold, bold freres, who doff the cares, Which the hol-low world-ling
freres and me lack mal-voi-sie To quaff a deep draught 'neath the

mf

wild red roe: And the
seeks and shares! Then woods ring out with song and shout, the woods ring out with
green-wood tree. When the

p *f* *pp*

song and shout! For I'm king of the fo-rest glade! I'm king of the fo-rest

cresc. *fz*

glade! I'm king! I'm king! I'm king of the fo-rest glade!

a tempo *D.C. al Fine.* *ff* *ff*

D.C. al Fine.

The Brave, Old Oak.

Words by H. F. CHORLEY.

Music by E. J. LODER.

Animato.

VOICE.

PIANO.

f

(8ves ad lib.)

§ Key Bb.

1. A song for the Oak, the brave old Oak, Who hath
 2. In the days of old, when the spring with gold, Was
 3. He saw the gay times when the Christ - mas chimes Were a

s₁ : s₁ , f₁ | m₁ : r₁ d₁ | d₁ : - | s₁ d d d | d₁ : t₁ d₁

ruled in the green-wood long; Here's health and re-nown to his
 light - ing his bran-ches grey, Thro' the grass at his feet crept
 mer - ry, mer - ry sound to hear, And the squire's wide hall and the

r₁ d₁ : t₁ l₁ | s₁ : m₁ f₁ s₁ : s₁ f₁ | m₁ : r₁ d₁ : - | m₁ l₁ t₁

broad green crown, And his fif - ty arms so strong! There's
 maid - ens sweet To ga - ther the dew of May, And
 cot - tage small Were full of good Eng - lish cheer: Now

F. t.

f. Bb.

d fear in his frown, when the sun goes down, And the fire in the west faces
all that day to the re - beck gay They fro - lickd with love - some
gold hath a sway we all o - bey, And a ruth - less king is

piu lento

l out; And he shew - eth his might, on a wild mid - night, When
swains: They are gone, they are dead, in the church - yard laid But the
he, But he ne - ver shall send our an - cient friend To be

rall. mf a tempo

m storms thro his bran - ches shout, tree he still re - mains. Then sing to the Oak, the brave old Oak, Who
tossed on the storm - y sea.

f rall. mf

rit.

d stands in his pride a - lone. And still flourish he, a hale green tree, When a

colla voce

D. S.

s hun - dred years are gone!

ff

cresc. *p lightly*

note, as each hand hath smote, Is heard loud a - bove the blow;— And the
swing and re - bound-ing ring They tell of good la - bour done,— And each
dear will each bo - som cheer, That the young smiths still strike on,— And

sparks of light, as they gleam so bright, O'er their swar - thy fa - ces glow.—
hon - est name hath the ster - ling fame Those four jol - ly smiths have won.—
feed well the fires of their rest - ing sires, Who their work have no - bly done.—

CHORUS.

{ s₁ s₁ | d̂ : d̂ d̂ | d̂ : m̂ r̂ | d̂ : l̂ | l̂ : — l̂ | s₁ : d̂ | t₁ t₁ : d̂ | l̂ t₁ : d̂ r̂ }

With a bang and a clang, and a ring ding dong, The work goes mer - ri - ly roll - ing a -

long; With a bang and a clang, and a ring ding dong The, work goes mer - ri - ly roll - ing a - long.

8—

The Guard Ship.

Words and Music by SAMUEL LOVER.

Andante maestoso.

PIANO.

The piano introduction is in G major, 2/4 time, marked 'Andante maestoso'. It features a melody in the right hand with a mezzo-forte (mf) dynamic and a supporting bass line in the left hand with a piano (p) dynamic. The piece concludes with a double bar line and repeat dots.

Key G. s : f . m | r : d | t : d . r | d : d . t | l : r . d | d . t . m . r | d : - | : s : f . m | r : d

1. See, at her an-chor ri - ding, Yon ship in state - ly pride, Safe thro' the storm a-
2. Stea-dy's the word in war, boys; Where the *Red Cross* wins the fight: Stea-dy's the word in

The first system of the song features a vocal melody in G major with lyrics for two verses. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: '1. See, at her an-chor ri - ding, Yon ship in state - ly pride, Safe thro' the storm a- 2. Stea-dy's the word in war, boys; Where the Red Cross wins the fight: Stea-dy's the word in'.

D. t.

t : d . r | d : r s | s : - s | se . . . se . se | l : - t | d' : t . l | s : d | m : r

bi - ding Tho' wrecks a-bound, in ru - in round, On the dark-ly rag-ing
peace, boys, When clouds grow dark o'er the brave old bark, But the *Red Cross* still is

cresc.

The second system continues the vocal melody with lyrics. The piano accompaniment features a crescendo (cresc.) in the left hand. The lyrics are: 'bi - ding Tho' wrecks a-bound, in ru - in round, On the dark-ly rag-ing peace, boys, When clouds grow dark o'er the brave old bark, But the Red Cross still is'.

f. G.

d s : - | : f | f . . . f . f | m : l | f : - | : r | r : r . . . r | m : s | r : - | : s |

tide: "What state - ly ship art thou? A - hoy, brave ship, a - hoy!" She
bright, Ne'er shall that proud flag quail; Ne'er shall the bold crew tire;

f *p*

The third system concludes the song with a vocal melody and piano accompaniment. The piano part includes a forte (f) section followed by a piano (p) section. The lyrics are: 'tide: "What state - ly ship art thou? A - hoy, brave ship, a - hoy!" She bright, Ne'er shall that proud flag quail; Ne'er shall the bold crew tire;'.

p legato

d...d r f:m:r.d | t:l | :l | r :m s:f:m:r d :- t:l s:l d :- d :-

lifts her haughty prow, And hoists her flag with joy,
Ne'er shall the an - chor fail That's forged in Free-dom's fire, And the Red Cross

p rallen.

spiritoso

d.r.m.f s :d.d r :- :m.f m :-s :-s f :s m :f.m r :-m r :s

gleams thro' the storm so drear, And her crew shout forth, with a man - ly cheer, Her

spiritoso

maestoso

f :s m :f.m r :-m r : d :-d :-s,l :f,l :l f :m r.d :- s,l :- :m.f

crew shout forth, with a man - ly cheer, 'Tis the Bri-tan-nia, Whose flag yet never fell, In the

maestoso

s : s :-f m.r.m.f s :d.r m :-m r :- d :- :

fight, or the storm All's well! all's well!"

ff marc.

D. S.

Ev'ry Bullet has its Billet.

Music by Sir HENRY R. BISHOP.

Words by T. DIBDIN.

VOICE. *Con spirito.*

Key Bb. $\{ \begin{array}{l} d \div r | m : d \\ 1. \text{ I'm a tough true} \\ 2. \text{ We who brave the} \end{array} \}$

PIANO. *f*

$\{ \begin{array}{l} s_1 : l_1 : s_1 : f_1 | m_1 : d_1 \\ \text{heart-ed Sai-lor,} \\ \text{bri - ny o - cean} \end{array} \} \{ \begin{array}{l} d_1 : r_1 : m_1 : f_1 | s_1 : l_1 : t_1 : d_1 \\ \text{Care-less, and all} \\ \text{Ne - ver flinch 'cause danger's nigh,} \end{array} \} \{ \begin{array}{l} r : r_1 | s_1 : \\ \text{that, dye see,} \\ \text{Griev-ing, boys, is} \end{array} \} \{ \begin{array}{l} d \div r | m : d \\ \text{Ne-ver at the} \\ \text{all a - rail-er,} \end{array} \} \{ \begin{array}{l} s_1 : l_1 : s_1 : f_1 | m_1 : d_1 \\ \text{times a - rail-er,} \\ \text{all a - no-tion,} \end{array} \}$

$\{ \begin{array}{l} d_1 : t_2 : d_1 : r_1 | m_1 : f_1 : s_1 : l_1 \\ \text{What is time or} \\ \text{We bid fear and} \end{array} \} \{ \begin{array}{l} s_1 : t_1 : d_1 : \\ \text{tide to me?} \\ \text{danger fly;} \end{array} \} \{ \begin{array}{l} d \div t_1 | l_1 : l_1 \\ \text{All must die when} \\ \text{Send the grog round,} \end{array} \} \{ \begin{array}{l} l_1 : t_1 : d_1 : r : t_1 | s_1 : l_1 : t_1 : d_1 : d_1 : r \\ \text{fate shall will it,} \\ \text{mind don't spill it,} \end{array} \} \{ \begin{array}{l} \text{Pro - vi - dence or -} \\ \text{Drink! nor heed the} \end{array} \}$

$\{ \begin{array}{l} m : m_1 | l_1 : \\ \text{dains it so;} \\ \text{com-ing foe;} \end{array} \} \{ \begin{array}{l} d \div r | m : d : \\ \text{Ev' - ry bul-let} \\ \text{has its bil-let,} \end{array} \} \{ \begin{array}{l} s_1 : f_1 | m_1 : d_1 : \\ \text{has its bil-let,} \\ \text{Man the boat, boys,} \end{array} \} \{ \begin{array}{l} f_1 : m_1 : f_1 : s_1 : l_1 : t_1 : d_1 : r \\ \text{Yo, heave ho!} \\ \text{Yo, heave ho!} \end{array} \} \{ \begin{array}{l} s_1 : t_1 : d_1 : \\ \text{Yo, heave ho!} \\ \text{Yo, heave ho!} \end{array} \}$

p Largo.

$\{ \begin{array}{l} l_1 : d_1 | s_1 : \\ \text{Yo, heave ho!} \\ \text{Yo, heave ho!} \end{array} \} \{ \begin{array}{l} f_1 : m_1 : f_1 : s_1 : l_1 : t_1 : d_1 : r \\ \text{Man the boat, boys,} \\ \text{Man the boat, boys,} \end{array} \} \{ \begin{array}{l} s_1 : t_1 : d_1 : \\ \text{Yo, heave ho!} \\ \text{Yo, heave ho!} \end{array} \}$

sf sf

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Banks o' Loch Lomond,	Scottish	I've been roaming,	Horn	Scottish blue bells,	Barker
Cam' ye by Athol?	Goss	Jessie's dream,	Blockley	Serenade (Berceuse),	Gounod
Cherry ripe,	Horn	Juanita,	Mrs. Norton	Should he upbraid,	Bishop
Come back to Erin,	Claribel	Killarney,	Balfe	The canteener,	Balfe
Comin' thro' the rye,	Scottish	May-dew,	Bennett	The storm,	Hullah
Dawn, gentle flower,	Bennett	My mother bids me,	Haydn	Wearin' o' the green,	Irish
Dear little Shamrock,	Jackson	Nymphs and shepherds,	Purcell	We'd better bide a wee,	Claribel
Dreams,	Strelzki	Naying,	Nevin	When the heart is young,	Buck
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Banks of Allan Water,	Horn	I walk at noon,	Field	Ruby,	Gabriel
Banks o' Loch Lomond,	Scottish	If but a bird were I,	Hiller	Storm, The,	Hullah
Caro mio ben,	Giordani	It was a dream,	Lassen	Sweet spirit, hear my prayer,	Wallace
Che faro senza Euridice,	Gluck	Juanita,	Mrs. Norton	Three Fishers, The,	Hullah
Children's Island, The,	Borton	Kate's letter,	Duferin	We'd better bide a wee,	Claribel
Come back to Erin,	Claribel	Kathleen Mavourneen,	Crouch	When all was young,	Gounod
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Alice, where art thou?	Ascher	Full moon is beaming,	Smart	Pilgrim of love,	Bishop
All through the night,	Welsh	Good-bye, sweetheart,	Hutton	Sally in our alley,	Corey
Anchor's weighed,	Braham	I arise from dreams,	Salaman	Snowy-breasted pearl,	Irish
Annabelle Lee,	Leslie	I attempt from love's,	Purcell	The lark now leaves,	Hutton
Arrow and the song,	Balfe	Irish emigrant,	Barker	There is a flower,	Wallace
Bay of Biscay,	Davy	Love's request,	Reichardt	Thou art so near,	Reichardt
Bonnie Mary of Argyle,	Nelson	Macgregor's gathering,	Lee	Thorn, The,	Shield
Come into the garden,	Balfe	Maid of Athens,	Allen	Tom Bowling,	Dibdin
Death of Nelson,	Braham	March of Cameron men,	Campbell	When other lips,	Balfe
Didst thou but know,	Balfe	My own, my guiding star,	Macfarren	Yes! let me like a soldier fall,	Wallace
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Arrow and the song,	Balfe	If doughty deeds,	Sullivan	Stirrup cup,	Ards
Banks of Allan Water,	Horn	In happy moments,	Wallace	The bellringer,	Wallace
Brave old oak,	Loder	I never can forget,	Mellon	The diver,	Loder
Death of Nelson,	Braham	Oh! firm as oak,	Bishop	The outlaw,	Loder
Ev'ry bullet has its billet,	Bishop	Phillis is my only joy,	Hobbs	The pilot,	Nelson
Flying Dutchman,	Parry	Rage, thou angry storm,	Benedict	The village blacksmith,	Weiss
Four jolly smiths,	Leslie	Revenge,	Hutton	To Anthea,	Hutton
Friend of the brave!	Calcott	Rock'd in the cradle,	Knight	Will-o'-the-wisp,	Cherry
Guardship, The,	Loder	Simon the cellarer,	Hutton	Wolf, The,	Shield
Heart bow'd down,	Balfe	Slave's dream, The,	Weiss		

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Even bravest heart may swell, Gounod	Only the desolate, - Tchaikovsky	The message, - Purcell
Gold-bright there below, - Rubinstein	O star of eve, - Wagner	Trust not the treason, - Greens
Heaving of the lead, - Garth	Prayer, - Hiller	Vineta, - Smari
I attempt from love's sickness, Purcell	Shall I, wasting in despair? King	Vulcan's Song, - Gounod
In sheltered vale, - Clarke	Since first I saw your face, Ford	When thy blue eyes, - Lassen
Lead strikes English ground, Góholy	Sombre grove, - Lilly	Why, O why are the roses? Tchaikovsky
Let me love thee, - Arditi	Stay, golden moments, - Jensen	Wondrous is the power, - Bendel
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Brave Old Oak, The, - Loder	In Shelter'd Vale, - German	Still is the Night, - Abt
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